

# The Musical World.

(PUBLISHED EVERY FRIDAY NIGHT.)

A RECORD OF MUSIC, THE DRAMA, LITERATURE, FINE ARTS, FOREIGN INTELLIGENCE, &c.

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SATURDAY, MAY 5, 1849.

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STAMPED FOURPENCE.

## GOETHE'S EPIGRAMS FROM VENICE—(1790.) IN ELEGAC VERSE.

Money spent, and time as well—  
How—this little book will tell.

LXXXIX.

WHAT! You are cross at my silence? Well, what shall I say? You observe not

This deep sigh, this look—surely a voice is in these.  
As for the seal on my lips, there is none but a goddess can break it—  
None but Aurora, when she bids me awake in your arms.  
Then shall my hymn swell joyously forth to the gods of the morning,  
Just as the Memnon's head amiable mysteries sang. J. O.

## ALBONI.

ALBONI has just finished a *tour* of unusual brilliancy in the French provinces, and will probably be in London on Monday, to resume her duties at Her Majesty's Theatre. She will be in time, if Mdlle. Lind approves, to sing, in one opera at least, with that extraordinary phenomenon.

Alboni has been to the principal towns in Normandy and Bretagne, to Bordeaux, and other places. Everywhere her concerts and dramatic representations have been crowned with the most dazzling success. The part in which the admirable *contralto* has made the most lively impression is that of Leonora in *La Favorita*, which she has sung in the original French. The local papers, of which we have a large pile before us, are in raptures, and eulogise her acting (as well as her singing, which requires no eulogy) without bounds, also dilating with unreserved commendation on the purity with which she pronounces the French tongue. One and all declare that her last scene is a masterpiece of pathos. So that according to the opinion of these gentlemen (with which we devoutly agree) Alboni can act as well as she can sing, if only she have a part in which acting is required.

We believe (and shall be glad to know for certain) that Alboni will make her *rentrée* at Her Majesty's Theatre, in *Semiramide*, with Mdlle. Parodi. Next week we shall give some extracts from the papers in our possession.

## MDLLE. JETTY TREFFZ.

(From the Times.)

THE first appearance in England of Mdlle. Jetty Treffz, the most eminent and popular singer at the Viennese theatres, gave a more than ordinary interest to the vocal part of the programme.\* Mdlle. Treffz has been for some years the *prima donna* at the theatre *An der Wien*, and divides the favour of the Austrian capital with the celebrated Staudigl. She was chiefly instrumental in the success of Balfe's opera, the *Bohemian Girl*, which had an uninterrupted run of 130 nights at that theatre, and also played the principal part in the same composer's *Quatre Fils d'Aymon*, and in Vincent Wallace's *Maritana*, when they were produced in Vienna. Fame has

by no means exaggerated the merits of Mdlle. Treffz, who, though apparently very young, has acquired the highest accomplishments of her art. Her voice is a *mezzo-soprano* of a very peculiar and exquisite quality; its range is extensive, and the evenness of power throughout is remarkable; the high B flat is as pure and full as any of the middle notes of the register, and the lower tones have a rich and mellow character that borders upon the *contralto*. The "Voi che sapete" of Mozart (with the original German words) which Mdlle. Treffz, who seems to have the merits without the defects of the German school, sang with a simplicity of manner best calculated to give expression to such an unaffected and beautiful melody, was an excellent test of her ability, and at once decided her success. Without introducing a single alteration or ornament, Mdlle. Treffz contrived, by the fervour of her manner, and the delicious freshness of her voice, to win the entire sympathies of the not easily pleased audience of the Philharmonic, who applauded her enthusiastically.

In Meyerbeer's pretty and characteristic "May song," which was loudly encored, Mdlle. Treffz had occasion to show that her execution of brilliant passages was not less remarkable than her unexceptionable taste, and that her voice to its other desirable qualities, added that of flexibility. It is seldom we are enabled to record a more unquestionable, or a more thoroughly well-merited success.

## PHILHARMONIC CONCERTS.

THE following was the programme of the fourth concert, which took place on Monday night:—

### PART I.

Sinfonia—Letter T . . . . . Haydn  
Recit.—"Sposa, Euridice," Aria—"Che farò" . . . . . Glück  
(Orfeo) Miss Bassano . . . . . Mendelssohn  
Concerto in D Minor, Pianoforte, Mrs. Anderson . . . . .  
Aria—"Ihr, die ihr Triebe" (Le Nozze di Figaro) . . . . . Mozart  
Mdlle. Jetty De Treffz . . . . . C. M. von Weber  
Overture—(Euryanthe) . . . . .

### PART II.

Sinfonia in F, No. 8 . . . . . Beethoven  
Mailied—"Kennst du das süsse Lied," Mdlle. Jetty De Treffz . . . . . Meyerbeer  
Concertino—No. 2, Violin, Mr. H. Blagrove . . . . . Mayseder  
Duetto—"Come ti piace" (La Clemenza di Tito) . . . . . Mozart  
Mdlle. Jetty De Treffz and Miss Bassano . . . . . Lindpaintner  
Overture—(Faust) . . . . . Conductor, Mr. Costa.

The symphonies were exceedingly well played. That of Haydn, one of his longest (in E flat), we were not sorry to hear, since it is very seldom performed, although we cannot agree in placing it among the best of the composer; the subjects have become sadly time-worn, and their development is not characterised by any great degree of the fancy and ingenuity which elevate so many of the symphonies and quartets of Haydn to the highest possible distinction. The *andante*, an air with variations, like some dozen others of the kind, was

\* Alluding to the last Philharmonic.

encored. Beethoven's eighth symphony grows more and more into the liking and appreciation of the Philharmonic audience each time that it is performed, and the prejudice of the composer in its favour is beginning to be justified by unanimous consent. Not that it is Beethoven's best symphony, but that, in its way, it is perfection. The delicious *allegretto* in B flat received its usual tribute of an encore, which it has seldom better deserved.

Mrs. Anderson exhibited great ambition, no less than the most refined taste, in selecting the magnificent concerto of Mendelssohn for performance, and played it in such a manner as fully to justify her choice; in the slow movement more particularly she displayed an unusual amount of sentiment and feeling. The fair pianist was warmly received and warmly applauded in the course of and at the end of her performance.

The two overtures were played with immense spirit, under Mr. Costa's energetic *baton*. The *Euryanthe* is an outpouring of irresistible enthusiasm; the *Faust* a piece of empty noise. We must confess, however, to be rather tired of *Euryanthe*, which keeps out other overtures of merit from the programmes. As only sixteen overtures can be played during the whole season, and of these, only eight can have the place of honor, it is unfair to single out two or three for annual performance. As for Lindpaintner, while we have so many English composers so infinitely his superiors, we do not approve of his name appearing in the bills at all. If an overture to *Faust* be wanted, there is Spohr's, which is really a fine work, and not a piece of vapid bombast. It is true that Spohr's overture is *only* in C, while Lindpaintner's is in F sharp.

Mr. Blagrove was received with that high favour which is due to his distinguished talents, and to the eminent position he occupies among our English violinists. His playing was remarkable for all that purity of intonation, perfect mechanism, unaffected style, and silvery tone for which he is so justly celebrated. The piece is one of the cleverest and most effective of Mayseder. Mr. Blagrove's performance created the most favourable impression, and was applauded with great unanimity and warmth.

The great novelty of the concert was the first appearance in England of the celebrated Mdlle. Jetty Treffz, who chose Mozart's "Voi che sapete" as a medium of introduction to the English public. We may at once say, that, long before the conclusion of the song, her success was ensured, and that at the end, there was not a dissentient opinion about the exquisite beauty of her voice and the classical purity of her singing.

Dlle. Henriette Treffz, or Jetty Treffz, as she is familiarly styled by the Viennese, is one of the most popular and eminent singers on the German stage. Her theatre is the *An der Vien*, where she has for several years held the first position, more especially in comic opera. So great a favourite is Dlle. Treffz with the public of Vienna that the success of a new opera is always doubtful unless her name is in the cast. It was she, who in the *Quatre Fils d'Aymon* and *Bohemian Girl* of Balfé, and afterwards in the *Maritana* of Vincent Wallace, so materially assisted in obtaining the popularity and long run of those operas. The success of the *Bohemian Girl* was almost unprecedented; it ran 139 nights without interruption, and still retains its vogue. When Mdlle. Jenny Lind was in Vienna, Dlle. Treffz played Adalgisa to the Norma of the Swedish songstress, and shared the triumph of that accomplished singer. At the brilliant concerts of the celebrated violinist, Ernst, in 1842, when he gave no less than seventeen in one season, (at the great *Redouten Saale*, the *Karntnerthor*

theatre, and the *Conservatoire*,) all of which were attended by overflowing audiences, Dlle. Treffz was the principal vocal star, and obtained immense popularity as a concert singer. The success of Flotow's operas—especially of *Martha*, the last—was entirely attributable to the singing and acting of Dlle. Treffz. At Berlin, Dresden, Leipzig, Hamburg, Bruenn, and other great towns, Dlle. Treffz has appeared, both on the stage and in the concert room, with the same great success, and recently, on her way to England, she sang at the Hanoverian Court, and was honored by the particular approval of the King, who made her a magnificent present, and gave her a special invitation to return to Hanover.

Dlle. Treffz has a *mezzo-soprano* voice of beautiful quality, remarkable for freshness and equality of tone throughout the register. The higher notes, up to B flat in alt, are clear and resonant, and the middle and lower notes are peculiarly glowing and rich. Dlle. Treffz is a true German singer without the German coldness; her style is remarkable for purity and the absence of exaggerated sentiment, while at the same time it is warm and expansive; her execution is highly finished, and declares an excellent method. In the "Voi che sapete," (see programme,) which she sang in the original key, the charming simplicity of her manner was agreeably apparent; not a note of this lovely melody was altered, not an ornament added; the text was given in its intact purity, and with a glowing fervor that befitting both the words and the music. Meyerbeer's pretty and sparkling May Song exhibited the talent of Dlle. Treffz for facile vocalising to more brilliant advantage, and in another way produced an equally favorable sensation.

Dlle. Treffz was enthusiastically applauded in her first song, the chaste severity with which she adhered to every note of the text being the theme of admiration among all the musicians and *connaisseurs*. In Meyerbeer's song she was encored by the whole room. Nothing could be more decided than her success, and nothing could be better deserved.

Altogether, the concert went off with immense spirit, and gave unanimous satisfaction to a densely crowded room.

#### HER MAJESTY'S THEATRE.

On Saturday, Mdlle. Jenny Lind made her second appearance this season in *Lucia di Lammermoor*. Our opinion of her performance in this opera has been given on more than one occasion. It is not altered. She sings the cavatina, "Perche non ho," to perfection, and the duet with Enrico as well as it can be sung; her singing in the mad scene also is occasionally exquisite, especially in the aria; but her acting throughout is a glaring mistake—one of the most glaring ever made by any artist on any stage.

Gardoni's Edgardo was as tender and graceful as ever. He has recovered from his indisposition and was welcomed back with the greatest enthusiasm.

Coletti's Enrico is a quiet and unassuming performance, distinguished rather by vocal than histrionic excellence.

Of the rest we have nothing to say, except that the band and chorus, under Balfé's spirited and intelligent guidance, did their duty most efficiently.

Shall we record the "ovations" paid to the "Nightingale?" Heaven forfend! they would take up too much space that might be devoted to more interesting matters. The house was crowded, but not so full as on the Thursday previous.

Donizetti's *Favorita* was revived on Tuesday, and was strongly cast; Parodi being the Leonora, Gardoni the Ferdinando, Coletti Alphonso, and Lablache Balthasar. Of course much curiosity was excited to witness Mdlle. Parodi in

a second part, after the highly favourable impression she produced in *Norma*. But Leonora is a very different character from the Druid Priestess, and requires capabilities which do not appertain to Mdlle. Parodi in a remarkable degree, to give it with the greatest effect. In saying this we do not underrate the fair artist's fine talent and capacity, for we are by no means inclined to place the Leonora of the *Favorita* among the loftiest range of lyric impersonations. The *Favorita* was written for the Paris Academy, and in its very essentials smacks of the extravagance of the French school. Donizetti could not escape the influence of the age. The libretto is striking, but questionable in its moral tendency. A youthful novice of a monastery breaking through his initiatory bonds to keep up an intrigue with an unknown lady, and the unknown lady proving to be the king's favourite mistress, who marries the novice, and then dies from grief because she did not know that the young monk did not know that she was an erratic lady, is just such a story as could have originated only from a French brain, and could have been first tolerated only by a French public. Donizetti's music, though dramatic and forcible, is exaggerated and laboured, and gives us but rare instances of his melodic power. The finales to the first and second acts have many striking points, and in point of construction and development, belong to the French school. The character of Leonora was first played in Paris, we believe, by Madame Stoltz, who produced an immense impression. Grisi's performance at the Royal Italian Opera is well known. Both these artists, from great power of voice, were enabled to realise all the composer's best intentions, as he relied a good deal on the vocal displays of his heroine. Mdlle. Parodi only failed to accomplish the more vehement passages, not being possessed of the powerful organ of either a Grisi or a Stoltz. But if the mere physical demands of the part occasionally taxed her vocal powers beyond her strength, her acting, from beginning to end, was masterly and impressive, and was marked with fine judgment and discrimination. Her singing, also, at times betokened the most refined taste and delightful expression. In her only scene in the third act, "O mio Ferdinando," this was exemplified in a most remarkable manner. Her *sotto voce* singing in the *largo* called forth repeated bravos, and was loudly applauded; while her immense energy and dramatic *abandon* elicited a unanimous encore in the quick movement. In the last scene, if we except the favourite duet, "Tutto oblio per te," which wanted power, and produced little or no effect, Mdlle. Parodi's acting and singing were exceedingly fine. Indeed she made some points, both histrionic and vocal, that could not be surpassed by any living vocalist. Her death was managed with much art, her falling back from Fernando's arms being extremely natural. If Mdlle. Parodi has not advanced her reputation with the public by her performance of Leonora, it is simply because the part is not so well suited to her as *Norma*. We await impatiently to see and hear her in *Semiramide* and *Lucrezia Borgia*.

We are gratified in stating that Gardoni has quite recovered from his late indisposition, and no less pleased in assuring our readers that the graceful and accomplished tenor sang better on Tuesday night than we remember to have heard him. He was not only in charming voice, but he sang with infinitely more care and finish than he has been accustomed to do, and appeared to have taken a leaf from Mario's book in his style of phrasing. His acting was also highly to be praised. In short, whether we take Gardoni's singing, or acting, or both together, on Tuesday night, we shall be compelled—without much reluctance—to acknowledge the performance nothing

short of first-rate. His first *romanza*, and the celebrated "Spirito gentil," or the "Angiol d'amore" of the Covent Garden version, were both sung with great purity of voice, and the most delightful feeling and expression. Both were received with vociferous applause, and the latter barely escaped an encore. Gardoni's acting was especially good in the scene with Balthazar, when he first learns his shame; and his defiance of the King immediately following was energetic and full of fire. The young tenor has not been a season in St. Petersburgh with his father-in-law for nothing.

Of Lablache's Balthazar we cannot speak too highly. He looked like a magnificent, extra-fed Friar Tuck, addicted to such mortification only as Falstaff describes, when he says, "A plague o' those frettings and sighings; they puff one up like a bladder." He sang very finely, and acted in his customary large and impressive manner.

Coletti's Alfonso was capital. He sang his first *cavatina* and the *romanza* in the second act with excellent effect,—the *romanza* so much so as to elicit a recall. His fine, manly voice was of valuable assistance in the concerted pieces, and mainly tended to obtain the encore for the trio between the King, Balthazar, and Leonora, in the second act.

The chorus and band were good at all points, if we omit a slight unsteadiness of the former manifested in the earlier part of the opera, and which Balf's ready baton immediately corrected. The ballet in the second scene was omitted.

The recalls were numerous for all the principals, and Mdlle. Parodi was received at the end with the most marked applause.

On Thursday, the *Figlia* (Mdlle. Lind's third appearance) drew such an audience that, in spite of all our efforts, we could not even get a glimpse of the stage. We consequently walked out of Her Majesty's into the Haymarket Theatre, and saw the new *comedietta*, of which elsewhere we give an account.

The new ballet of *Electra*, and the exquisite dancing of Carlotta Grisi, continue to attract unanimous attention and applause. Carlotta has added another to her many creations, and another to her many triumphs.

#### ROYAL ITALIAN OPERA.

We have nothing new to record. On Saturday Miss Hayes appeared for the second time in *Lucia*, and the second and third acts of *Masaniello* followed.

On Tuesday Grisi came out with astonishing grandeur in *Lucrezia Borgia*, one of her sublimest impersonations. Never, perhaps, did this immense artist create so profound an impression in this opera. Her second and third acts were, as it were Rachel and Malibran united. Mario and Tamburini, as Gennaro and Alphonso, exhibited all their accustomed excellence; and Mdlle. Angri, who played Orsini with unusual energy, obtained the double encore which Albini first stereotyped for the "Brindisi." The band and chorus, under Mr. Costa, were as fine as they always are in this opera, and the whole passed off with eclat. Grisi was recalled after every act, and frequently during the opera. She was applauded vehemently, and covered with bouquets. Mario, Tamburini, and Angri also shared in the ovations. The house was crammed, and it was altogether a brilliant night.

On Thursday Grisi played *Norma*, as none else can play it—certainly not Jenny Lind, with all her new readings. It was another triumph for the "Diva," who was *feted* with all the usual ovations. She was indeed great and incomparable.

Corbari—the lovely, the comely, the intelligent Corbari—

with her fresh voice and agreeable manners—made her *rentrée* in her own part of Adalgisa, and, as usual, proved that, as yet, there is no Adalgisa who can look, sing, and act that interesting part more charmingly than herself. She was received with great favour, and at once resumed her high position in the public favour.

Marini, too, made his first appearance this season, and by his magnificent voice and artist-like execution gave admirable prominence to the part of Oroveso. He also was received with the honors that are only lavished on old and well-deserving favourites. He was in very fine voice throughout the evening. Six months in the Havannah (where Mdlle. Stefanoni is still remaining), have not impaired his powers.

Salvi was unusually good as Pollio, and sang with more than his wanted fervour.

The evening was a brilliant one, and Grisi was *feted* as on Tuesday.

Our readers must rest satisfied with the above brief account of the week's doings. We must reserve our lengthy notices till next week, when we shall have many novelties to write about. Persiani is engaged for six nights—six farewell nights, as they are called—and will appear on Thursday next as Zerlina, in *Don Giovanni*. We are grievously disappointed at learning that Ronconi does not appear in Leporello. Why is this? Whose fault is it? Is Ronconi afraid of Tamburini? We should say not. Is he afraid of Mozart? We can avouch to the contrary. Has he broken his word? We think him incapable of it! Then why has the directorate given us to understand that Ronconi would play all Rovere's parts? It seems now determined as a matter of course that we shall not have an opportunity of hearing Tamburini and Ronconi in the same opera. We are really sorry for this. Two such fine artists in one opera would draw immensely; but—but—but—there is something rotten in the state business, else before this we should have had Tamburini playing Bartolo, as we were led to anticipate, and Ronconi would already be announced to appear in Leporello.

#### WINCKELMANN'S HISTORY OF ANCIENT ART.

(Translated from the German.)

##### BOOK II. OF ART AMONG EGYPTIANS, PHOENICIANS, AND PERSIANS.

###### CHAP. IV.

(Continued from page 264.)

XX. In *Plasma di Smeraldo* only one small sitting figure is known. In this both the *socle* and the pillar at the back are marked with hieroglyphics (*a*). This is in the Villa Albani, and is about a palm and a half high. This singular stone is commonly held to be the matrix of the emerald, that is to say, the envelope in which that jewel lies enclosed. However, it is much harder than any emerald, though the contrary should be the case. For it is generally the same with stones as with fruits, the outside of which is softer than the inside. Instances to the contrary may, however, be found; for there are large flints inclosing petrified shells, that is to say, a softer material. Some tables composed of this rare stone may also be seen in the Corsini Palace (*b*).

XXI. Besides the Egyptian works of art in wood and stone, some in bronze are still extant. These consist of some small figures, the so-called tablet of *Isis*, in the Royal Museum at Turin, a sacrificial vessel, or water-bucket, mentioned above,\* and a small oblong quadrangular base, about a palm and a

half in length, with figures and signs engraven upon it, which is to be found in the Herculaneum Museum. Of small figures a great number has been found in the Temple of *Isis*, discovered at Pompeii; and from another figure in the museum of Mr.\* Hamilton, we see that these small works have been filled up with lead, to make them stand more firmly. The largest work of this kind is an *Isis* with the *Horus* in her lap, which was in the museum of the celebrated Count Caylus. (The bronze figures standing independent of each other were sometimes covered with gypsum, and gilt, as is shown by a small *Osiris* which that gentleman has made known.) This base has the true Egyptian form of simple grooving which is peculiar to all the bases and edifices of this nation, and in the middle of the front side represents a long vessel, bound by Egyptian reed, in the centre of which a great bird is sitting; while in the front a figure is sitting flat upon the ground, and an *Anubis*, with a dog's head, stands behind and guides the vessel. On both sides of it are sitting female figures, with wings stretched forward. These wings are attached to their hips, and cover their feet, which is also the case with the figures on the Maltese coins, as well as those on the tablet of *Isis*.

XXII. In concluding this section, and after remarking on the mechanical part in sculpture, we may state what is known to us about the manner of Egyptian painting, and it will easily be understood that I am chiefly speaking of painted mummies. While investigating the subject of painting, I appeal to the immortal Caylus, who has pursued it with great diligence, especially in reference to the colours employed. Testing his remarks by the mummies which I myself have seen, I have found them correct (*c*).

The colours are all dissolved in water, and being more or less mixed with gum, are laid on without any further mixture. Six colours are enumerated, *viz.*, white, black, blue, red, yellow, and green. The red and blue are those which appear most frequently, and these are ground pretty coarsely. The white, which consists of the common white lead (*d*), makes a coating for the mummy-cloths, and is here what our painters call "the ground."

XXIII. But this kind of painting is very inconsiderable, compared to that with which, according to Norden's account, in Upper Egypt, whole palaces, with columns thirty-two feet in circumference, are completely ornamented and carved, so that there are painted walls, eighty feet high, with colossal figures. The colours in these pictures, like those on the mummies, are unbroken and unmixed, each laid on by itself, as on a ground, and by means of a cement, which has given great durability to the colours, so that both these and the gilding remain perfectly fresh for thousands of years, and cannot, by the application of any force, be removed from the walls and pillars.

XXIV. I conclude this treatise on Egyptian art with the remark that no coins of this people have been discovered by which our knowledge of their art might be extended; for those Egyptian coins that are known begin after Alexander the Great, and hence we might doubt whether the ancient Egyptians had stamped coins at all, if some indication were not furnished by writers, as, for instance, the obolus, which was placed in the mouth of the dead. On this account the mouth has been spoiled in mummies, especially the painted ones, like that at Bologna, because it has been searched for coins. This was done to the above-mentioned mummy, in the presence of Cardinal Alexander Albani, by the missionary

\* Book II., chap. iv., 4.

• Sir William.

himself, who had brought it as a present; for as soon as this monk had shown his present uninjured, he suddenly, and before the bystanders had time to hinder him, tore open the mouth, but did not find what he sought. Pococke speaks of three coins, the age of which he does not mention, but the impression does not seem to have been made before the Persian conquest of Egypt.

XXVI. Finally, we should reflect that the history of Egyptian art, considering the present state of the country, is to be compared with a large desert plain, which can be overlooked from two or three high towers. The whole extent of Egyptian art comprises two periods, and of both these specimens are extant, from which we can pass a rational judgment on the time to which they belong. On the contrary, Greek and Etrurian art may be compared to the countries of its origin, which are full of mountains, and cannot therefore be overlooked. Hence I believe that in the present treatise on Egyptian art, I have given all necessary light on the subject.

## SELECT VARIORUM NOTES.

(a) In the Florentine collection of gems is preserved a mask, which seems to be of ancient Egyptian work. It is nearly as large as life, and consists of a very hard stone, almost similar to the chrysotheras, but less brilliant, and of a faint colour, — a sort of yellowish green.\* The eyes are set in, and consist of enamel, with which the white and the pupil of real eyes is imitated.—Meyer.

The celebrated Peiresc, in one of his unprinted letters to Menetrier, (dated 1632,) which are found in the library of Cardinal Albani, mentions two works, shaped like mummies, of which one was of touchstone, and the other of a stone somewhat softer than marble. These were concave at the back, so that they appeared to be lids on the coffins of embalmed bodies. Both these specimens were covered with hieroglyphics. They were brought from Egypt to Marseilles, and the merchant to whom they belonged demanded 1500 pistoles as their price.—Winckelmann.

(b) According to Lessing, *Plasma di Smeraldo* is nothing but the "Praesius" or "Gemma Praesina" of the ancients. Winckelmann's opinion that it is the matrix of the emerald is refuted by experience, since emeralds have never been found in it. It is, moreover, difficult to determine with any exactness, what Winckelmann means by his "Plasma di Smeraldo." A connoisseur has closely examined the tables mentioned above, and has found that they consist of two transparent plates of gypsum spar,† or fine alabaster laid together, with a green mass or cement between them. The bodies are so well preserved and set, that it is hard to find out the deception—Eschenburg.

Besides the Egyptian stones mentioned by Winckelmann, others are named by ancient authors. According to Ptolemy, not only alabaster, porphyry, and basalt, but also black marble, and another kind, called "Trojan," of which the oldest pyramids were made, were dug in the mountains of the Egyptian Arabia, inhabited by the Ichthyophagi. In Rome, according to Pliny, porphyry was used before the reign of Claudius. The Greeks, from the time of Justinian, gave porphyry the name of "Roman marble," probably because the best works, in this stone, came from Rome. Mycerinus, king of Egypt, caused a pyramid to be made of black Arabian (otherwise called "Thebaic") marble. Among the works in basalt, the statue of the Nile, surrounded by sixteen little children, which was made out of single block, and set up by Vespasian in the Temple of Peace, was especially celebrated. It has been erroneously stated by Harduin, and other men of learning, that this statue is now in the Vatican; but they have confounded it with another in white marble. From the southern provinces bordering on Ethiopia, Egypt obtained other kinds of marble, as, for instance, the very black obsidian marble, so named from a certain Obsidius, who first discovered the quarry. They also procured from Ethiopia the stone speckled like a serpent's skin, and therefore called the "Ophites" or "Serpentine." There were two other kinds akin to this one—the "Augustine," found during the reign of Augustus; the other called "Tiberian," because it was found in the time of Tiberius. Another kind of marble, brought from an island in the Nile, was called the "Lucullan," after Lucullus, who first brought it to Rome. The

"Elephantine" marble came from the same place. A kind of granite dug in the neighbourhood of Syene was called "Syenites" on that account. Besides the granite, which, on account of its reddish or flame-coloured spots, was called "pyropoculus" (and which was, doubtless, the common red sort), there was another with whitish, ash-coloured spots called *Yapowis* (probably the common gray sort), after the name of the starting which it seemed to resemble in colour. According to the information of travellers who may be relied on, and who have visited the existing quarries of Egypt, porphyry is found in Egyptian Arabia, between the Nile and the Red Sea, to the east of the ruined city of Thebes, where Tyas now stands, and about twenty-five miles\* to the south of Coptos or Kept. Red granite, according to these authorities, is found in Ethiopia, to the east of the Nile and the ruined city Syene; "serpentine," near Thebes, and also near Memphis, not far from Cairo; black marble, in the district of Thebes; white, in Arabia, between Suez and Mount Sinai; and alabaster, in Upper Egypt.—Fea.

(c) If we have not all the information we could desire about the Egyptian paintings on the temple-walls, lids, and vaults, we have, at any rate, circumstantial information from Denon. If the drawings of different tools and utensils given by this traveller, and which purport to be represented in those pictures, are universally correct, they are proofs rather against than in favour of the high antiquity of the works, at least of the specimens from which they are copied.—Meyer.

(d) That it is white lead is not probable, since this becomes blackish from animal or mineral exhalations, as we may see on some modern pictures. We may, therefore, suppose that the white ground on the mummies is chalk, put on with gum or glue.—Fea and Meyer.

[It is almost unnecessary to say, that when Winckelmann wrote on Egyptian art, the knowledge of Egyptian antiquities was yet in its infancy. By recent discoveries, several of his statements and conclusions are found to be erroneous. The commentators, whose observations are inserted in the "Variorum Notes," were not in a position to test him as he may be tested now, and a special correction from a modern point of view has been reserved for a separate article, which will shortly appear. The translator also purposes, if circumstances permit, to give an English version of the description of Egypt, by Herodotus, together with a copious commentary.]

\* i.e., German miles, each of which is about 4½ English.

(To be continued.)

## SONNET.

NO. CXXXII.

PRESS not so hard upon me, heavy thought.  
The mind must, like the body, have free room  
To breathe; else, earth becomes a narrow tomb,  
Crushing each human faculty to nought.  
Give me new strength; the battle is not fought—  
The battle of existence. Come, oh, come,  
Some ray of light to cheer this solid gloom,  
Which, like hard iron, round my soul is wrought.  
Those who set forth the vanity of hope,  
Forget the sullen anguish, when despair  
Upon us creeps, until we gasp beneath  
The ruthless foe, with whom we cannot cope,  
Being envelop'd in a pois'nous air.—  
When hope is gone, gone is life's only breath.—N. D.

## THE MUSICAL UNION.

Two very interesting séances have taken place since we last alluded to Mr. Ella's classical institution.

At the second meeting, on Tuesday, April 17, the stars of the programme were Alard, the celebrated French violinist, and Charles Hallé, the well-known pianist. The programme included a quartet of Haydn, in B flat, Beethoven's trio, in E flat, for pianoforte, violin, and violoncello, and the same master's quartet, in B flat, No. 6 of the first set. The performance was altogether a brilliant one. M. Alard well merits his reputation. He is an elegant and highly-finished player, and his reading betokens a cultivated mind and a thorough familiarity with the great masters whom he interprets. He was greatly applauded in both the quartets, in which the admirable talent of Piatti, as violoncello, the vigorous tenor-playing of Hill, and the careful and intelligent reading of

\* *Lauchgrün*: literally "leek-green."

† *Gypsartiges Marienglas*.

M. Deloffre, the second violin, were of essential importance in the general perfection of the *ensemble*.

The grand feature, however, was the trio of Beethoven, by Charles Hallé (pianoforte), Alard (violin), and Piatti (violin-cello). On the whole, we have never heard this splendid and difficult work more effectively played. Each performer was individually perfect; each played into the hands of the other, and the result was an *ensemble* difficult to surpass. The applause was very warm, and Alard's *début* in London may be pronounced one of the most successful in musical records. Of Charles Hallé, and of Piatti, nothing that we could say here would enhance the great and deserved reputation.

At the last meeting (the third), on Tuesday, May 1, the great attraction was Ernst, who on this occasion, as on so many others, proved himself the giant of chamber-music. Charles Hallé was again present to delight the admirers of classical pianoforte playing, and Deloffre and Piatti occupied their usual places as second violin and violoncello.

The programme was as follows:—

Quartet—in E flat, No. 5	:	Mendelssohn
Sonata—Piano and Violin, in G major	:	Beethoven
Quartet—in E minor (Rasumowsky), No. 8	:	Beethoven

Mendelssohn's quartet is the finest he ever wrote, although the most seldom played. Ernst's magnificent playing at once made it familiar to the audience, who appreciated its innumerable beauties with ready intelligence. The *scherzo* in C minor, in which Ernst's playing was intensely dramatic, was encored with enthusiasm, and the *andante* in A flat, where his fine tone and superb *cantabile* came out in streams of enchanting melody, was applauded to the utmost. It gives us real pleasure to record the unanimous verdict of approval pronounced upon this hitherto little known masterpiece of Mendelssohn.

Of Ernst's reading and execution of the Rasumowsky quartets little more can be added to what has been so often said by others as well as ourselves. The E minor, especially, may be quoted as his master-piece. His playing of the *adagio* is out of the pale of mere fiddling—it reaches the very sublime of expression; nor are the playful fantasy which he infuses into the *scherzo*, and the fire and impetuosity of the *rondo finale*, in his hands, less admirable and effective in their way. No praise can be too great for the violoncello and tenor playing of Piatti and Hill, and the neat and judicious execution of Deloffre, as second violin. These excellent and practised artists followed all the capricious impulses of Ernst's impassioned and varied reading with consummate skill, and the *ensemble* was perfect; the quartet created the greatest enthusiasm.

No two artists can be more thoroughly suited to each other than Ernst and Charles Hallé. They play so skilfully into each other's hands, that we may fancy one instrument, with peculiar variations of tone, is employed, instead of two. It is unnecessary to say that the reading of these accomplished artists was in classical accordance with the spirit of Beethoven; nor is it requisite to add, that their execution of the passages was all that taste, energy, and perfect mechanism could ensure. The sonata created a profound sensation, and its progress was marked by constant exclamations of delight and frequent bursts of applause.

The general feeling was that Ernst was in glorious vein, and those lovers of great violin-playing who were not present missed a day of unusual enjoyment.

As the crowd of fashionables, aristocrats, amateurs, artists, *literati*, and philosophers, who make up the sum total of Mr. Ella's members, subscribers, and visitors, were dispersing, the

eleven Hungarian singers who have recently arrived, came into the room, and volunteered to sing one of their pieces. The proposition was accepted by Mr. Ella, the separation of the assembly was arrested, and the Hungarians sang an elaborate glee, with such finish, style, power, and effective *ensemble*, as to astonish as well as please every one present. The voices of these singers are most of them strong and of excellent quality, especially the basses, which have suavity about them we never heard surpassed by any body of choristers.

After this the meeting broke up, with an unanimous feeling of satisfaction for Mr. Ella and his entertainments.

At the next meeting of the Musical Union, Alexander Billet, the well known pianist and composer, will play, and we believe, the celebrated violoncellist, Cosmann.

#### AMATEUR MUSICAL SOCIETY.

On Wednesday evening, the fifth concert of the present season of this most praiseworthy society took place at the Hanover Rooms. The performance commenced with Mozart's Symphony in D (No. 4). We were gratified in noting the improvement made in the band since last year. The violins came out with considerable more force, and the *ensemble* playing was deserving of especial remark. The *finale* was executed with precision and energy. The magnificent march from *Athaliah* was likewise noticeable for the very spirited manner in which it was executed. A MS. overture by Mr. Osborne, the well known pianist and composer, was played with great effect, much previous care having apparently been bestowed upon it by the executants. This is as it should be. Without frequent rehearsals, no instrumentalists can work well together, and no composition can be rendered with adequate justice. The immense progress we have noticed in the band of the Amateur Society could only have arisen from continued meetings, and from performing together on frequent occasions. It is by this means only their object for becoming a standard musical society can be obtained, and too much praise cannot be accorded to the zeal and perseverance they have manifested.

The performance of Osborne's overture would not have discredited a band of more pretension and more power, or one that had been amalgamated for a longer period. Osborne's overture, by the way, is a brilliant composition, well treated and developed, and abounding in musician-like points. It was greatly applauded. The *Eroica* symphony of Beethoven was an ambitious attempt on the part of the society, but, altogether, was a highly creditable performance. The first movement went particularly well, and though an occasional fault might be found with the *scherzo* and *finale*, both abounding in startling difficulties, yet the whole performance reflected great credit on all the executants. Even the few errors which were noticeable, we have no doubt will yield to time. Two glees, called "Parting," and "The Rifleman," were executed in a satisfactory manner by gentlemen members of the society. The glees were written by one F. Otto, a composer about whom we know very little. After a selection from Donizetti's *Elisir d'Amore*, the concert wound up admirably with the overture to *Zampa*. Signor Negri conducted. The audience was brilliant and fashionable.

#### LONDON WEDNESDAY CONCERTS.

The last concert of the present season took place on Wednesday, being for the benefit of Mr. Stammers, the director. The Hall was crowded in every part. The vocalists engaged were the Misses Dolby, Lucombe, Poole, Messent, A. Taylor,

A. and M. Williams; and the Messrs. Sims Reeves, Weiss, T. Williams, A. Irving, Binge, and Master Sloman.

In addition to these, there was the celebrated German *cantante* hours' notice, in consequence of Herr Pischek, the favourite *tatrice*, Mdlle. Jetty Treffz, whom Mr. Stammers engaged, at a barytone, who was announced in the bills, not being able to appear, having been detained at Ostend, on his road to London, by illness. The public appeared in no way dismayed at the announcement, but rather pleased at the substitution, the majority of the visitors being anxious to hear the fair vocalist, of whose performances at the Philharmonic on Monday last all the journals had spoken so favourably. In the first part, Mdlle. Treffz, who was received with tremendous applause, sang the "Maurisches Standchen," of Kucken. Nothing could be more captivating than her manner of singing this quaint and pretty song, which was encored with unanimous acclamation. In its place Mdlle. Treffz substituted another song of Kucken, called "Altes Lieber Lied," which was equally pretty, though of an opposite character, sung with equal grace and sweetness, and applauded with equal enthusiasm. Mdlle. Jetty Treffz's voice is a *mezzo-soprano* of great purity and delicious quality, and as fresh as that of a young thrush. She sings in the most refined style, and with an unaffected quietude which is extremely fascinating. Her position is now ensured with the English public, and she is likely to be the most brilliant star of the concert-room during the present season.

The performance of Mdlle. Treffz, which pleased the visitors of the Wednesday Concerts most, was "I dreamt that I dwelt in marble halls," from the *Bohemian Girl*, which she sang in English, pronouncing the words distinctly, and with the most correct emphasis, and singing the music with delightful expression. We need hardly say, the fair artist was encored in this with tumultuous applause.

The other vocalists must pardon us for not alluding to them individually on the present occasion. Enough to say, they all acquitted themselves to the complete satisfaction of the audience. The selection was from Vincent Wallace's highly popular opera, *Maritana*, including the overture, and most of the favourite melodies. There were also songs and duets, by Balf, Macfarren, Henry Smart, C. Horn, W. H. Holmes, John Barnett, Sterndale Bennett, and other English composers, the programme being entirely devoted to works of native musicians. The instrumental section consisted of the *adagio* and *rondo* from Moscheles' pianoforte concerto in E, No. 4, admirably played by Mr. J. S. Noble (pupil of Mr. W. H. Holmes); a solo for the trumpet, by Mr. T. Harper; ditto for the violin, by Viotti Collins; and another for the violoncello, by G. Collins. The violin playing of Mr. Viotti Collins, which exhibited great brilliancy of execution and refined taste, was loudly applauded. Among the ballads, we may mention as a novelty, a very pretty and striking ballad, called "The Lily of St. Leonard," most charmingly sung by Miss Poole.\* Mr. Willy's band performed the overtures to *Maritana* and the *Siege of Rochelle*, in the most effective manner. Messrs. Rockstro and Lavenu, as heretofore, conducted.

\* From the *Heart of Mid Lethian*, an opera recently produced at the Princess's, which we have already noticed. The music of this opera, our readers are aware, is by Carafa, but the ballad of "The Lily of St. Leonard," one of the gems of the opera, is by Edward Loder.

HERR PISCHEK.—The eminent German barytone was detained at Ostend, on his way to London, by a sudden attack of illness. This prevented his appearance at the last Wednesday Concert. He has, however, arrived in London safely.

#### DRAMATIC INTELLIGENCE.

##### HAYMARKET.

On Thursday, a new three-act comedy, taken from the French piece, *Les Demoiselles de St. Cyr*, and entitled *Runaway Husbands*, was produced with great success. The plot is founded on the adventure of two friends—the Count St. Herem, and Mons. Dubouloy, in the *pensionnaire* of St. Cyr, in which the former falls in love with one of the young ladies, and prevails upon her to elope, and the other is employed by his friend to entertain another lady, who acts as a sort of duenna to the Count's *inamorata*, and to distract her attention. The humour of this scene consists in Mons. Dubouloy being engaged to be married within an hour from the time he enters the scene, and, in order to join the wedding-party who are waiting, his anxiety to escape from the entreaties of his friend, who desires him to remain only half-an-hour, while he endeavours to prevail on his fair one to elope. Mons. Dubouloy, to oblige his friend, undertakes to keep the young duenna employed, and makes violent mock love to her, which she receives as real, and acknowledges that her heart is won. The King's guards enter suddenly, and both St. Herem and Dubouloy are hurried off to the Bastile, and, to save appearances, are compelled to marry both the ladies. St. Herem takes his lady home, but hurt at the manner in which he has been trepanned into a marriage, and dreading to encounter the world's censure, he takes a sudden dislike to his new wife, and leaves her to join the Duke of Anjou at Madrid, that nobleman having been made King of Spain. Dubouloy leaves his wife, because he does not like her, and accompanies St. Herem to the Spanish court. After some time, the wives follow their husbands to Spain, and several meetings take place, which terminate in a reconciliation between all parties; St. Herem being restored to his ancient faith by being made jealous, and Dubouloy being perfectly contented with his *caro sposo*, in consequence of a patent of nobility conferred on her by the king.

Mr. James Wallack was the Count St. Herem, and Mr. Buckstone, Mons. Dubouloy. Both these gentlemen played most admirably, their parts being just suited to their styles. We have seldom seen Buckstone more happily fitted in a part. His Mons. Dubouloy was a great piece of acting, and its effect on the audience was immense. The two ladies were played by Miss Reynolds and Mrs. Fitzwilliam; the former with *naïvete*, and the latter in the most natural and unaffected manner possible.

The applause was vociferous at the end, and all the actors called for. Mr. Buckstone then came forward, and announced the repetition of the new comedy every night until further notice.

##### STRAND THEATRE.

The management of this house has spared no pains to render it attractive to the visitors. Mr. W. Farren has appeared, and played some of his popular characters. A new farce by Mr. Morton was produced the week before last, and has turned up a trump card. The plot has some neatness of construction, and a better aim than is exhibited by most of Mr. Morton's afterpieces. Instead of describing the plot, we shall request our readers to lie them to the little Strand Theatre, where they will pass a very pleasant hour enjoying the drolleries of Compton, and the coolness of Leigh Murray. The piece, which is called *John Dobbs*, met with the greatest possible success.

##### MARYLEBONE.

Mrs. Mowatt and Mr. Davenport, aided by Miss Fanny

Vining, continue to draw nightly full houses here. The best feature in the revival of *Romeo and Juliet* is the Mercutio of Mr. Davenport, who delivers every passage of wit and humour with truth and vivacity. Mr. Davenport's talents, like those of his sister, are better suited to comedy than to tragedy. Mrs. Mowatt's best scene was the famous balcony one. Here she was full of grace and playfulness; the rest, in spite of some excellent touches, somewhat lacked fervour. But Mrs. Mowatt carries about her a talisman to all objectors. "If to her share some female errors fall, look in her face, &c." Miss Fanny Vining, in Romeo, fully confirmed the favourable auguries about her. The merits of her performance are perhaps rather of a negative than positive kind. It contains, however, many good and some excellent points, and in its general tone we thought we traced the diffidence of a young performer, who, on first entering into the highest walks of the drama, deems it prudent to keep, as the phrase is, on the safe side of her powers. Should it be so, it will certainly not lower the expectations that are already felt respecting her.

Douglas Jerrold's *Black-eyed Susan* has been performed. This most admirable of domestic melo-dramas finds worthy interpreters in Messrs. Davenport and Herberle, and in the Misses Vining and Saunders.

#### ST. JAMES'S THEATRE.

**FRENCH PLAYS.—OPERA COMIQUE.**—On Wednesday last Herold's opera, *Le Pré aux Clercs*, in three acts, was produced for the first time. This was the master's last production, and may be considered one of his best, abounding as it does in pleasing and graceful melodies, and sparkling with vivacity. This opera was brought out at Drury Lane some twelve or thirteen years ago with great success; the cast including the names of Miss Shirreff, Miss Harriet Cawes, Mr. Phillips, and Mr. Wilson; on the present occasion the whole strength of the company has been employed to render it effective, and we have no doubt that a few more rehearsals will make it highly attractive; this is more especially necessary as regards the choruses, and perhaps, also, the band, which did not go as well as usual. The subject is drawn from Mérimée's delightful novel, entitled *Une Chronique sous Charles Neuf*, and has been well treated by the librettist, who has done little more than throw into dialogue the interesting episode of the amours of Mergy and Isabelle. We are transferred to the period of the religious wars in France. Mergy has been sent to the court of Charles the Ninth from the Bearnais, afterwards Henry the Fourth, to request the return of his wife, Margaret; Mergy is attached to Isabelle, a maid of honour of the Queen of Navarre, but has a rival in Comminge, the famous duellist, with whom he quarrels, and whom he kills in a duel in the *Pré aux Clercs*, the Chalk Farm of the fighting gentlemen of that period. The upshot is, of course, as usual, favourable to the course of true love, and the lovers are made happy. There is an underplot, which, as it has no connexion whatever with the progress of the piece, we shall abstain from entering upon. The music was, on the whole, well sung, and the overture exceedingly well played. The first duo, "Le rendezvous de noble compagnie," between Mdlle. Martial and M. Buguet, was not rendered so well as we expected; the lady did her best, but M. Buguet was evidently imperfect in his part. The beautiful air, "O ma tendre amie," was fairly given by M. Octave, who also was applauded in the duo with M. Soyer, "Voyez-vous ce téméraire?" The gem of the opera is, however, Isabella's song, "Souvenirs du jeune âge," and was given in the most simple and graceful manner by Mdlle.

Charton, who had the good taste to sing this pretty and *naïve* melody note for note as it is written, and consequently produced a great effect and a unanimous *encore*.

In the second act, Mdlle. Charton also sang the air, "O jour d'innocence," in which she displayed all the resources of her talent, and her great facility of execution. The trio, "Vous me disiez sans cesse," was well sung by Mesdames Charton and Guichard, and M. Soyer; but it requires curtailment on account of its fatiguing length. The finale and chorus did not go so well; there was a want of *ensemble*, which may, however, be remedied by a few more rehearsals.

The third act opens with a most delightful melody, sung by Mdlle. Martial, "A la fleur du bel âge;" it is peculiarly quaint in style, and is essentially French in character, which, by the bye, may be said of the whole of the opera. This is followed by a charming trio, which was very well sung by Mdlles. Guichard and Charton, and M. Octave, "C'en est fait, le ciel même;" it was loudly applauded and unanimously encored. The chorus, "Nargue la folie," is also a beautiful composition, but was defective in the execution. The trio between Mdlles. Charton, Guichard, and Martial, "L'heure vous appelle," met with the warmest reception. We think the opera is likely to answer the purpose of the management. The singers, as we said, did their best, with the exception, perhaps, of M. Buguet, who is a good artist, but who was, on this occasion, very imperfect in his part. We are sorry to be obliged to qualify our praise of this artist, whom we have hitherto praised; but he has latterly been wanting on more than one occasion, and we throw out a friendly hint, by which he would do well to profit. M. Octave went creditably through his part. Mdlle. Charton was, as usual, the life and soul of the piece, and Mdlle. Guichard was pleasing and lady-like, as she ever is. Mdlle. Martial sang her songs well; they are none of the easiest, and would try the powers of a more experienced artist.

Her Majesty was present, with Prince Albert. The house was crowded in every part. A new opera is in rehearsal, by Boisselot, *Ne touchez pas à la Reine*, in which M. Zelger will make his first appearance. The libretto is founded on Michael Masson's novel of the same name. J. DE C.—

#### HANDEL AND HIS "MESSIAH."

##### POSTSCRIPT.

A CORRESPONDENT in the *Musical World* of April 21, enquires my authority for stating that the setting of the words, "But who may abide the day of His coming," which is usually sung, and which is always allotted to a bass singer, was intended, by Handel, for an alto voice. I shall reply to this at some length, in the hope, that by making familiar the unquestionable authorities for what I have stated, I may induce the director of some performance of the *Messiah* to try the experiment of doing justice to the composer's intentions, in assigning this remarkably fine specimen of his genius to the only voice that can give effect to its beauties—an experiment which, if tried with an adequate singer, I am sure cannot fail, and which may, therefore, lead to the permanent restoration (I can use no more qualified expression) of one of the most powerful pieces of solo music in this noble oratorio, which it is the custom to worse than omit in so entirely mis-rendering its meaning.

First, let me quote a note of Sir H. R. Bishop upon this air, and the recitative that precedes it, which appears in his edition of the *Messiah*. "The preceding recitative is arranged from the original MS., but the following air differs materially

from the one at first composed by Handel, and, in its altered form, is not in the original score; it is, however, in the MS. copy in Her Majesty's collection, in which it is written for a contralto voice, and is the version now used, though always sung by a bass voice." The MS. copy, to which reference is here made, is written by Smith, the amanuensis of Handel, who transcribed all this composer's works, and whose copies are justly esteemed as authority only less than the original.

*Second.* Dr. Arnold's edition of the score deserves some attention, in which the setting in question is printed in the treble clef, as are all the other solo pieces for the alto voice, namely, "O thou that tellest," "He was despised," and the upper part of the duet, "O death, where is thy sting?" whereas all the solo pieces for the bass voice, including the original setting of the same words, are printed in the bass clef.

*Third,* the same thing is the case in the edition of Walsh, published in the lifetime of the composer, in which the oratorio is printed "as it was originally composed," namely, according to Handel's MS., and the "various alterations," namely, the resettings of several pieces, besides the song under discussion, form an appendix.

Your correspondent suggests as a reason for doubting that this song was intended for an alto voice, that Mr. Savage was the only alto singer engaged in Handel's oratorio performances, and that his voice extended only up to C. This is a mistaken assertion; for, to cite one of several examples, the original edition of the songs in the Oratorio of *Belshazzar*, published by Walsh, contemporaneously with the first performance of this work, all the music of the character of Daniel, and part of that of the character of Cyrus, is said to be "sung by Miss Harrington," and the compass of both these parts extends upwards to E flat. It is to be regretted that there is no record of who sang the solo parts in the *Messiah*, in Handel's time, there appearing no names of performers in the public advertisements, there being no direction of who were to sing the several pieces in the composer's MS., which in his other oratorios is very frequently the case, and there being no separate edition of the solo pieces with the singers' names; this would have been curiously interesting, and it might have afforded an additional proof that Handel wrote the song under consideration for an alto, and not for a bass voice; but such proof could not have been so satisfactory as those already adduced, since, whatever might have been Handel's intentions, and whatever may be necessary to give effect to his composition, it is not impossible that then, as now, something might prevent such intentions from being fulfilled, such effect from being realised.

Let us now review the internal evidence which the song itself presents, which should be to all musicians the most weighty, as it is the most indisputable.

It is a general character of the bass songs of Handel to have passages for the voice in unison with the bass of the accompaniment, an instance of which is to be observed in the recitative that precedes the very song before us, whereas no passage of the kind occurs throughout the air itself.

Handel's instrumentation is unexceptionably remarkable for subserviency to the voice parts, which, if from its incompleteness in the absence of the intended organ or harpsichord accompaniment, it sometimes fails adequately to support, it certainly never obscures. Nothing can so much obscure a voice or a solo instrument as to place it between the pitch of the violoncello and that of the double-bass of the accompaniment. Such a weakness may occasionally be found, it is true, in the scores of the most experienced and effective writers for the orchestra, but only in places where the voice-part is not of supreme importance, and where it is evident the com-

poser has thought it better to sacrifice his vocal effect than to interrupt the melodic progression of the accompaniment. In the very first bar after the commencement of the voice-part of this song, the bass enters at the interval of a 6th above the voice, and the beautifully melodious flow of the *andante larghetto* is frequently covered by the bass part crossing the voice when it is executed by a bass singer. In the *prestissimo*, where the rapidity of the execution prevents the voice from attaining its utmost power, for want of time for its full vibration, this obscurity of instrumentation is prevalent; and we even find that in one place, at the end of the rapid succession of scales in the key of G minor, on the words "a refiner's fire," that the voice-part, as usually sung, proceeds absolutely below the actual pitch of the double basses.

Handel, though he wrote difficult passages of execution, wrote always both well and effectively for his voices; he showed himself ever a complete master of all the capabilities of the wonderful human organ, for which there are examples of every possible variety of style and execution to be found in his works. It is admitted generally that the times of Handel's quick movements were meant to be somewhat slower than what is understood by the terms by which he describes them when these terms are applied to modern music; there can be no doubt, however, that the term "*prestissimo*," in Handel's time, as in our's, was used to indicate the quickest time possible; thus, though one would not play a *prestissimo* of Handel so quick as a *prestissimo* of the present day, one should unquestionably play it quicker than a movement described by any other term of the same period. This proves that the *prestissimo* in the song before us should be quicker than any other movement in the oratorio, than almost any other movement of Handel, for he very rarely uses the term. Now it is impossible for a bass voice of the compass that this song requires, and of the quality that only could give any effect to the sustaining parts of it, to articulate the difficult passages of execution which the *prestissimo* comprises with anything like the rapidity that the term used to describe the movement gives us to understand was intended; and this also is certain, that could it be possible for a bass voice to execute them, or were they to be performed by a sonorous instrument in this pitch, the only effect that would be produced would be that of confusion and heaviness, whereas brilliancy and energy are obviously intended to be the characteristics of the movement: thus, in being neither well nor effectively written for a bass voice, this song presents in itself a striking contradiction to the supposition that Handel could originally have intended it for a bass singer.

That we have long been in error, is no reason that we never should mend, and we earnestly hope that the manifest error with regard to this noble song, which is only respected because it has already too long prevailed, may be early superseded by the proper and the only truly effective performance of one of the immortal composer's grandest conceptions.

I have to reply to the same correspondent on another point, namely, as to the air "Thou art gone up on high," which he says he has seen in an old MS. copy in the British Museum, written for a mezzo-soprano voice. I have not examined the MS. in the British Museum, but I hope the writer will not think me discourteous in saying that I think it probable that the song to these words which it contains may be one of the two previous settings printed in Walsh's edition of the oratorio, which both appear there in the treble clef, and not the last setting given in the appendix of this edition, which is the accepted one, and which appears there in the bass clef. It seems to me likely that as this MS. is said to contain the

original setting of the words "But who may abide," in 12-8 time throughout, and for a bass voice, and what I suppose to be not the final setting of the words "Thou art gone up," it may probably be a transcript of the original composition, made before Handel wrote the "various alterations," or without reference to them, which are included in the first printed edition, which I have already adduced as an authority that I think far superior to any pre-existing MS. May it not be possible that the changing in his alterations of the oratorio of the former and the more important song from a bass to an alto voice, was a reason for Handel's changing the latter song from an alto to a bass, in order to prevent there being a greater prevalence of the alto voice than was originally intended? I cannot but feel this to be, instead of an argument against my position with regard to the song, "But who may abide," an additional proof that it was intended for and should be only performed by a contralto singer.

G. A. MACFARREN.

The following paragraph, divided between pages 218 and 250 of the *Musical World*, having appeared with some important typographical errors, is here reprinted.

Another instance of our composer's great power in declamatory recitative is, "For behold, darkness shall cover the earth." The air, "The people that walked in darkness," is one of those extraordinary pieces of music in which Handel so eminently excels, that have the effect, without employing any of the trite, common-place, and, indeed, burlesque trickery of technical description, of raising, in the mind of the hearer, a grand image, which, coincident and identical with his feelings, fulfils, both in the composer and in his auditor, the highest qualities of the ideal in art. The almost incessant motion of quavers, and the great prevalence of unison, are the technical peculiarities of this song; abstractedly, neither of these can be supposed to describe either "the people" or the "darkness;" but one cannot hear the whole, without feeling, irresistibly, the gloom that pervades it, and the bright burst upon the words, "have seen a great light," but makes this gloom so much the gloomier. A comparison with the effect produced by this song, with that so closely akin to it, produced by the chorus, "He sent a thick darkness," in *Israel in Egypt*, wherein the feeling intended to be expressed is nearly the same, affords a most striking proof of the entire unconnection between technical peculiarity and musical description; for, no two compositions can be less alike in construction and detail, or more alike in the impression they convey.

#### PROVINCIAL CORRESPONDENCE.

##### MUSIC AND THE DRAMA IN LIVERPOOL.

(From our own Correspondent.)

THE operas of the *Daughter of the Regiment* and the *Bohemian Girl* have been played by Mr. Glover's company at the Liver (not Liverpool) Theatre since I last wrote to you, and with but tolerable success. In the first opera Miss Anne Romer, of course, played the Vivandière, Maria, and acted the character with vivacity and archness, and, in the pathetic portions, with real feeling. Her singing was, as usual, very effective, the famous "Song of the Regiment" being given with buoyant spirit, and provoking loud and deserved applause. Her great hit, however, was in the "Singing Lesson" scene, where she sang the stiff quaint old song, interrupted at intervals with the "Rat-a-plan," with such comic effect as to produce an uproarious encore. The ballad, "Ask me not why," and the finale to the first act, were also specimens of Miss Romer's pathetic singing. Mr. Delavanti played the Sergeant with *bonhomie*, and divided the applause with Miss Romer on

several occasions. Mr. Hime, Miss Waldron, and Mr. Attwood, were good as Tonio, the Marchioness, and Hortensio; but the choruses were weak and unsteady. Miss Romer, I must not omit mentioning, looked the Vivandière to the life, being admirably and picturesquely dressed, and beating the drum with a spirit and precision that would have done honor to a regimental professor of that noisy instrument. The *Bohemian Girl* was produced last Monday, but failed in creating any great interest, as, with the exceptions of Miss Anne Romer and Mr. Delavanti, we have seen it much better done before; the choruses were also worse than on any previous occasion, scarcely seeming to have an idea either of acting or singing. Miss Anne Romer made another hit as Arline; her impersonation was commendable for its truthfulness and energy. She was loudly encored in the popular ballad, "I dreamt that I dwelt," and in the air "O come with the gipsy bride," which she sang and acted with so much spirit, that quite shamed the dull stolidity of the chorus. The finale was also brilliantly sung, loudly applauded, and enthusiastically encored. We never saw and heard Mr. E. L. Hime to so much advantage as in Thaddeus; he sung with great taste and feeling, and gave the two songs, "Then you'll remember me," and "When the fair land of Poland," in a fine manly style, and gained two spontaneous encores. His acting was also much better than usual, being more easy and natural. Mr. Delavanti made a capital Devilshoof; he looked the character to perfection, and sang and acted with a rough heartiness of manner natural to the gipsy leader. Miss Sara Flower did the little Gipsy Queen has to do well; and Mr. Gregg, as the Count, played carefully, but failed in creating any impression in his two songs. On Friday, the *Barber of Seville* will be played for the benefit of Mr. Delavanti; and on Monday the series of performances come to a conclusion with the benefit of Mr. Howard Glover, who has, I am sorry to hear, been a loser by the speculation. Some of the company play next week in Manchester; and I hope your correspondent there will go and hear them, as I am anxious to hear if his opinions of Miss Romer and others coincide with those of

J. H. N

*Liverpool, May 2, 1849.*

##### ITALIAN OPERA AT PLYMOUTH.

(From our own Correspondent.)

MY DEAR ——.—On arriving here on Tuesday evening, the town presented an unusually gay appearance, from the numbers of people, chiefly strangers, who had come into the town for the races, which were to take place the following morning, independently of which, the novelty of an Italian Opera was not without its attraction. I found many families from Cornwall and the northern part of the county who had expressly come to take advantage of the liberal speculation which Mr. Newcombe had entered into, in engaging Madame Montenegro, with an efficient Italian troupe. It was a disappointment to me to find that they did not commence their operatic campaign on Tuesday. But the chorus was not considered to be sufficiently perfect, and Mr. Newcombe determined to put off their first appearance until Wednesday, and, in the mean time, to ride for, and win the Lyneham stakes for the third time; so that, what with the £200 by the race, and £148 in the theatre at night, the spirited lessees had a pretty good day of it. I think I never saw the theatre present a more gay and animated appearance. General Sir John Louis was present, and I counted sixty uniforms, besides every country family in the neighbourhood. Indeed, it will be necessary, I hear, to make additional accommodation for the *Lucia*, on Monday next, which has been postponed from Friday, in consequence of the indisposition of Madame Montenegro. Long before the curtain rose the theatre was crammed in every part, and on the appearance of the *prima donna*, the house received her in a manner which shewed that her fame had already reached the West of England. Her *Norma* is a very complete and intelligent impersonation.

Among the most striking points was her indignant reproach to Pollio, which, free from all attempt at stage-trick, was given with the most artistic skill. Madile Montelli was the Adalysa; her voice is of good quality, and she sings with great ease. The duet, "Deh! conte," was a hit as usual, and the ladies were called for at its finish. Santiago sang the music of Pollio with great taste

and feeling, and in the duet, in the last act, was loudly and deservedly applauded. Bailini's fine bass voice and correct style are exceedingly well suited to the music of Oroveso. Indeed, the opera, from beginning to end, was effectively sung, and the greatest credit is due to Messrs. Dodsworth and Wingrove, who drilled the chorus before the arrival of the chorus-master himself from Amsterdam. The accompaniments were given by the band (increased for the occasion,) with evident care and precision. The next opera is to be the *Lucia*, and, already, all the places in the dress-circle are taken.

By-the-bye, the greatest dissatisfaction has been manifested at the additional tax of one shilling on each, which was imposed on people who took places at the late Lind concert. This sort of thing is very injurious to those who gave the concert, and who actually knew nothing about it. £1 1s. is quite enough for a place, without the additional shilling for *keeping* it. T. E. B.

#### LETTERS TO A MUSICAL STUDENT.

No. X.

##### MINOR CHORDS, AND THE MINOR SCALE.

DEAR THEODORE.—The subject which I am now going to consider, is one which, since the last two hundred years, has engaged the attention of almost every theorist and writer on musical matters, and given rise to controversies almost as fierce and obstinate as that hobby-horse of musical quarrellers, the succession of fifths and octaves. And whilst on the one hand it has been a stumbling-block, a matter of the most painful embarrassment to those who endeavoured to found their systems of music directly upon natural phenomena, it has, on the other hand, offered a weapon of ridicule and the most spiteful sneers to those who maintain that nature has nothing to do with art, and that it is the boast and glory of the latter to be an entirely independent creation of man's ingenuity, *i. e.*, the arbitrary whims of his brain. As an instance how this subject is treated by persons of the latter class, I will first, before entering upon the question myself, extract a paragraph from Gottfried Weber,\* and the compositions of this learned, sharp-witted, and caustic writer, will at the same time show to you how theorists of a contrary opinion have endeavoured and failed to make good their doctrines. "Observe," says Weber, "how, *e. g.*, Rameau, *d'Alembert*, Marpurg, and others, tug and twist and worry themselves, to deduce the origin of a minor tonic threefold chord from nature! Nature itself—so they teach—causes us to hear in the transverse vibrations of a C string, the associated tones C, G, C, E, G, and many others besides!—and in the vibrations of other bodies, tones again which are entirely different! Thus, a major threefold (common) chord is given us by nature itself; since, in connection with the fundamental tone of a vibrating string, it also causes us to hear the large third, and the fifth of this tone. *A small or minor threefold chord*—thus they proceed—is indeed in no case thus produced, since neither a string, nor any other body, lets us hear, in connexion with its fundamental tone, also its *small* third, as an accessory tone; but if we take the slight liberty to alter the chord C, E, G into C, E, B, though the  $\sharp$  E is indeed no accessory tone of C (thus not shown by nature as the third of C); yet G is an accessory tone of an  $\sharp$  E string, and therefore (!!!), because the fifth of C is at the same time also the large third of  $\sharp$  E, and in striking a G string, as well a C string, as also an  $\sharp$  E string, causes a G to vibrate in connexion—therefore the *combination of tones* C,  $\sharp$  E, G is the same as derived from nature itself. This is plainly manifest. The major threefold chord is natural, because the two higher tones are aliquots of the fundamental tone; but the *minor* threefold chord is natural, because, *vice versa*, its fifth is an aliquot of each of the lower tones (namely, the fifth of C and the third of  $\sharp$  E). The latter is merely the exact converse of natural, and, consequently, it is also entirely natural. \* \* \* \* If in such or in a similar course of reasoning, one has once obtained a major and minor threefold chord, nothing is easier than to find for each of them an appropriate scale," &c., &c. It is clear that G. Weber has it all his own way—that both argument and laugh are on his side, and he accordingly exclaims with undisguised feeling of delight—"Thus the minor scale must still always appear as a thing artificially made, as something that is arbitrary, as a structure of human intelligence." One may imagine that the great cavalier—for a great hand in pulling to pieces the theories of others he certainly was—must have chuckled at a victory so easily obtained, whilst at the same time one cannot help admiring the dexterity with which he turns the fallacies

and weak points of his opponents into proofs in favour of his own theory, a theory *based from the beginning to the end upon arbitration*.

But if he were indeed right, if there were no foundation for our system of music to be found either in the material organism of nature, or in the psychic constitution of man,—if in fact the fundamental chords from which all other harmonious combinations are derived, had their origin in a whim of some person to place three notes upon three successive lines or spaces of the staves (*vide* Weber's "Theory of Composition," p. 166, § 50): all my efforts to bring into harmony the doctrines and rules of the school with the laws of nature and man's own spiritual life, would have been as useless as they must have proved abortive; and the foregoing letters served only to occasion a waste of time, both to their writer and reader, which nothing but their good intentions would excuse.

I entertain, however, a better opinion of those letters, even though they be my own. I flatter myself that I have hitherto, at least partly, succeeded in demonstrating the beautiful internal organism of those external musical forms, which have as yet come under our consideration; and, discouraging as it be, to enter upon an undertaking, which such a great authority as G. Weber unconditionally declares to be futile, may, ridiculous, yet will I persevere in my efforts, even if it were only to gratify the ambitious desire of measuring my strength with the giant Godefroy and his followers.

What, then, is the respective position of G. Weber, and those who differ from him? and what enables him to subvert their arguments so easily? It is this,—that Weber believes nothing, and the opposite party too much;—that the former rejects all influence of acoustic phenomena upon our present system of music, whilst the latter endeavour to found their theories directly from nature itself. Both parties are materialists; both, therefore, are wrong: but the errors of the latter party being positive ones, are far more palpable, and offer an easy handle for ridicule to him who entrenches himself in the camp of negation. And thus it will always be between controverting parties, be the subject of controversy religion, politics, or arts. The infidel, who despises everything, shields himself behind the plea that he is open to conviction, whilst he challenges the bigot or superstitious to prove his positive assertions; and when the latter, as he necessarily must do, exposes a weak side, seizes upon particular points to refute or sneer at the whole of his opponent's doctrines. Of this kind of tactics, G. Weber has proved himself a consummate master in the celebrated controversy about the authenticity of Mozart's Requiem, and here again he applies it with considerable success.

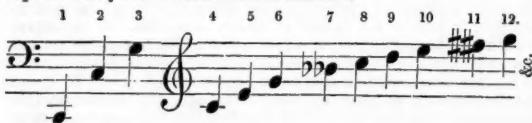
"Let the scale of C major be formed of the aliquot parts of a C string or from the natural tones of a C trumpet, and both give neither a pure *A* nor a tolerable *F*, but the *F* will be considerably too high, and the *B* too low." This is his argument against the derivation of the major scale from the harmonics of a certain fundamental rule; and the same argument, as you will be aware, has been started lately against those views on the fundamental laws of harmony, which have been promulgated in some of my previous letters to you. Is this argument a conclusive one? decidedly so, if directed against those systems, which pretend to be founded *immediately* upon nature itself; but when applied to a theory like that which I have endeavoured to establish, it falls to the ground as utterly worthless. If we adhere to the idea, that art in general is *that power of the free will in man, to express his ideas and sensations in outward perceptible forms*, it needs no further demonstration, that these outward forms cannot be always and exactly such as given by nature. All art must necessarily take the medium—the materials—of its manifestation from nature, in order to make possible a communication by means of the senses; but if art were forced to employ *all* elements given by nature, and, moreover, in such a form and combination as they occur there, it would be no longer art—a free action of man,—but sink down to mechanical imitation, not different from, or superior to that power of formation, which, under the name of instinct, is known to belong to many animals. It is the very prerogative of art to select, and make use of the materials it finds in nature *freely*, and in a manner best calculated for the purpose of its manifestation; and the thousand and thousand of different ideas, feelings, emotions, and sensations, which art has to express or produce, make as many deviations from nature unavoidably necessary. The material medium of the musical art is sound, and the production of sound depending upon causes which may vary indefinitely, an endless number of sounds, all different from each other, is possible. Of this indefinite number of different sounds, art chooses whichever it pleases, and combines them in such order as best answers its purpose for particular occasions. Thus I showed you in my very first letter, how the selection of sounds is different between different nations, who cultivate merely the melodic branch of the musical art, and how that selection is regulated not so much by physical laws,—

\* Theory of Musical Composition. English edition, page 23.

these only limiting its extent,—but by the psychic institution, the habits, customs, and inclinations of different people. Here, then, the freedom of art makes its first appearance,—it is still based upon nature,—but man selects and arranges the elements presented by nature as the momentary state and condition of his spiritual life demands; and thus nature becomes art. And who would assert, that this free selection of musical sounds, and their arrangement into melodious series, is not based upon nature, because we do not employ all possible sounds, or because different nations make use of entirely different intervals in their melodious combinations?

And thus it is with harmony also. That the latter is a *natural* element in music, and, consequently, an essential one, is plain, from the simple fact, that no sound ever appears by itself, but is, as we have seen, always accompanied by a number of accessory (acoustic) sounds. Strictly speaking, therefore, all music is, and ever was, harmonious, inasmuch as the simultaneous appearance of several accompanying sounds is a necessary and natural consequence of the production of every *single* sound; and yet, we distinguish our modern European style of music from that of ancient music, and of different European nations of the present day by the title of harmonious, in opposition to merely melodious music. How is this? The answer to this question at once makes clear the relative position of artistic and natural forms. Every form, in which art makes its appearance, must be essentially a natural one, must be taken from nature, or else it would form no intelligible sensibly perceptible medium of manifestation and communication. But art, by virtue of her freedom of action, and on account of the variety of ideas and feelings which she has to express, selects which form she chooses, and employs them according to her particular purposes. This selection and free application of originally natural forms, makes them artistic ones. Thus a series of different sounds is, in itself, a natural form; but let this series be selected and arranged, for the purpose of giving expression to certain ideas and sensations, and it becomes a form of *art*, a melody. Now, in the same manner harmony,—the simultaneous appearance of different sounds,—is a natural form, it belongs to music in general; but let this form be employed for artistic purposes, and, although it ceases not to be natural, it becomes an artistic form,—a real element of musical expression. Here, then, we have, at once, the real difference between purely melodious music, and harmonious music, properly so termed. The former is also harmonious,—but its harmony is not artistically used,—it employs, as means of expression, merely the melodious, and sometimes rhythmical element; whilst the latter makes the simultaneous appearance of several different sounds an essential medium of expression, and thus converts a form of nature into a real form of art. But every form must be fundamentally a natural one, in order, as I said before, to an intelligible medium of expression: and, therefore, it now remains to be examined how and on what principles the musical art selects and applies those forms of harmony which are presented by nature.

From my previous letters you will have seen, that the harmonious combinations appearing in the phenomenon of co-oscillation, are those represented by a series of successive numbers.



All these harmonies are natural ones, and appear with every sound. They are all at the service of the musical art, and may become artistic forms. How? By being selected and employed for artistic purposes. Now, we have seen, in the artistic construction of the scale, that a true representation of man's psychical life requires two different elements of expression—motion and rest. In looking at the natural harmony, the artist, therefore, has to examine whether the acoustic series of sounds contain those two elements. In doing so, he finds that an expression of *perfect* rest only belongs to those series of sounds which arise from the successive division of the vibrating parts into equal halves.

1 — 2 — 4 — 8 Octaves.

But this harmony, in nature also appearing in the difference between the male and female human voice, is possessed of so little variety of expression, that it is insufficient for artistic purposes. The difference between a sound and its octave is so small, that, in practical harmony, they must be considered almost as one and the same. What, then, is the artist to do? He must make use of harmonies which, although not expressing a *perfect* state of rest, yet gives so much satisfaction to

the ear as to persuade it that it is in such a state of rest. Thus, then, the selection of harmonies for artistic purposes turns upon their more or less satisfying effect; and here it becomes soon manifest, that the more frequently the oscillations of the aliquot parts of a sounding body occur simultaneously in a certain time, the more pleasing and satisfying is their effect upon the ear. The artist, accordingly, looking at the series of sounds presented by nature,



finds, that up to the sixth sound, the combined effect of the natural sounds is of a quiet character. At the seventh sound, the oscillations of the aliquot parts are already too different from those of the fundamental sound to give satisfaction to the ear. This difference becomes greater with the ninth and eleventh sound. We have, then, first these fundamental harmonies:

1 : 2 : 1 : 3 : 1 : 4 : 1 : 5 : 1 : 6.

Or, as in harmonical respect, the fourth and sixth sound are the same as their respective octaves, the whole fundamental harmonic mass consists of a succession of sounds, whose proportions to the fundamental sound are expressed by these three series of numbers:

1 : 2 — 4 — 8 — 16 &c.

1 : 3 — 6 — 12 — 24 &c.

1 : 5 — 10 — 20 — 40 &c.

This is the quiet harmony of nature, which, in its whole effect, produces a feeling of satisfaction and rest. But in order to be available for artistic purposes, it must be capable of all those modifications which the expression of manifold feelings and sensations requires. In nature, the whole harmony depends on, and cannot exist without the fundamental sound; it appears always in the same form, and, therefore, presents no variety of expression whatever. Here, then, art must commence to exercise its right to the choice and free use of the materials offered by nature. Were the artist obliged to employ always the whole of the natural harmonic mass, and that, too, in the order in which it originally appears, and in its dependency from a fundamental sound, there would be no fine artistic action in his proceedings,—his harmony would be no real element of art. But, as he selects from an indefinite number of different sounds those which he thinks fit, and arranges them in such an order as he thinks proper, for this formation of expressive melodies; so he also has a right to select and employ his harmonies as his own feelings tell him to do, and thereby the natural material becomes an artistic element.

TEUTONIUS.

(To be continued.)

#### ORIGINAL CORRESPONDENCE.

ROBERT LE DIABLE.

(To the Editor of the *Musical World*.)

SIR,—In your number of April 7, you bring against me the charge of being “as wrong in my details as in my deductions.” With all respect to your better wisdom, I feel called upon, in justice to myself, to address to you a few exculpatory words, and think I shall be able to show both you and your readers, that the censure passed upon me was, under the circumstances, somewhat undeserved.

The accusation arises from my having stated that Mdlle. Falcon was the original Alice in *Robert le Diable*, whereas it appears Madame Dorus Gras was the first representative of the part. I confess that I myself was not without some doubt as to the accuracy of my statement; and, rather than trust altogether to my memory, I made considerable search to find some musical chronicle of a date as distant as the first production of the opera. My search was unavailing, and I should have written it as my own opinion that Madame Dorus Gras was the original Alice, but that in the *Musical World*, of May 8th, 1847, I found it stated (in a brief account of the opera, on Mdlle. Lind's first appearance in it in England), that “*Robert le Diable* had been composed with an eye to the great singers who were then the stars of the *Académie*—Falcon; Cinti-Damoreau; Nourrit; and Levasseur;” and on these lines I founded my statements.

I am obliged to that correspondent who was kind enough to supply the blank left for the original Raimbaut.

While on the subject of Meyerbeer, I wish, sir, you would give the directors of the Royal Italian Opera a hint that, in the revival of *Les Huguenots*, this season, much of the music cut out might be restored with advantage. The time taken up by the after *ballet* affords no longer the excuse, that curtailments in such operas as *Les Huguenots*, and *Guglielmo Tell*, are absolutely necessary. Although, generally, the pruning knife was used with discretion, it was, I think, a little too lavishly, in the chorus music of the nobles in the first act, the finale of the second act (in the Italian version the first), the challenge *septuor*, and in the last act, where, too, the Messrs. Grieve might exercise their art with advantage.

I trust you will find room for my remarks, which have, I fear, taken up too much of your space and patience, and beg to subscribe myself, sir, your obedient servant,

E. D. C.

WEDNESDAY CONCERTS.

(To the Editor of the *Musical World*.)

SIR.—In your notice of the last Wednesday concert, held at Exeter Hall, I perceive that no mention has been made in any way of a young English lady, *viz.*, Miss Ellen Lyon. The scene, "Softly sighs" (Weber), which this young artist sang, was most rapturously encored. I therefore appeal to your due sense of justice, hoping that you will not pass over the name of Miss Ellen Lyon, without granting her the share of commendation due to her exertions on her first appearance at Exeter Hall.

I sincerely trust that you will concur with me in the opinion that English Artists are really deserving of every encouragement, when they can interest an audience in the manner in which Miss Ellen Lyon succeeded on Wednesday last. I have the honour to be, Sir, your very obedient servant,

A. M.

GLUCK AND CHERUBINI.

(To the Editor of the *Musical World*.)

SIR.—Fully coinciding in the eulogiums passed by your correspondents on the admirable essays of Mr. Macfarren, I cannot but feel that "Alpha," in supplying what he considers the *omission* in your precious correspondent's extended list of worthies, has passed over yet two others, who merit our highest admiration and grateful remembrance, and who may fairly claim rank among the "great masters."

To those who have any acquaintance with the operas of *Iphigenia in Aulis*, and *Tauris*, *Orfeo*, and *Alceste*, with *Les deux Journées*, and one of the most beautiful requiems ever composed for the Roman church (in C minor), it will hardly need to say I refer to Glück and Cherubini;—for surely none will question their right to a niche in the Temple of Fame.

When it is remembered that Glück was the first to give consistent form to the lyric drama; when we consider the beauty and freshness of his melodies, his dramatic power, and that Mozart always acknowledged his deep obligations to this exemplar; and when we hear Cherubini's overtures, and the divine "Et incarnatus est," from his *Mass* in F, the neglect of such writers, and the almost universal ignorance respecting them among the musical public of this country, is really surprising in this, the most cultivated era of the art.

All those which have been advanced are familiar names—household gods—but of Glück and Cherubini we hear nothing. Is this just?

I am, Sir, your obedient servant,

OMEGA.

If a prophet has no honour in his own country, the French company, at St. James's, might surely venture to do honour to Cherubini, in the metropolis which supports them so liberally.

AMATEUR VOCAL PRACTICE.

(To the Editor of the *Musical World*.)

SIR.—Allow me, through the medium of your "World," to enquire for an "Amateur Musical Society," where they practise Vocal Music, and where respectability is ensured. Hoping this will not be considered an intrusion, I remain, Sir, yours, &c.

A SUBSCRIBER.

MISCELLANEOUS.

ALAR.—A long notice of the grand concert of this excellent musician is obliged to stand over till next week.

GEORGES STIGELLI, a German tenor singer, noted as an interpreter of Schubert and his school, has swelled the list of arrivals.

THE NEW ORGAN recently built by Messrs. Gray and Davison, for

the Church attached to the Sailors' Home, in Well Street, St. George's in the East, and known as the Seamen's Church, was opened on Sunday last. It is built on the plan so successfully adopted by these builders, and consists of swell and great manuals, and pedal pipes to C.C.C. 16 feet. The instrument, for its size, possesses great richness of tone as well as sweetness in the solo and softer stops, and the coronean stop in the swell is as fine as any reed of the kind we have ever heard. The service was chaunted by an efficient choir at both services, and in the evening an anthem was sung by two of the young gentlemen of the choir of St. Paul's Cathedral. Mr. Davison played on the occasion.

MDLLE. COULON.—This clever and rising young pianist will give a grand concert at the Hanover Square Rooms, on the 30th inst.

M. ALARD, the violinist, has returned to Paris, after a very short visit to London.

BATH HARMONIC SOCIETY.—This Society concluded their series of concerts on the 23rd of April. The magnificent large concert-room of the Assembly Rooms was filled with an elegant and fashionable company—the most noble the Marquis of Thondom, president. The indefatigable exertions and great ability of Mr. Bianchi Taylor, aided by the efforts of a few professionals and amateurs, assisted occasionally by an instrumental band to accompany the full pieces, &c., render these meetings highly attractive, as verified by the steady and increasing patronage they have received. On the occasion above referred to, the first madrigal, "Lady, see on every side," was sung with admirable precision, and, as usual, encored. The other pieces which particularly deserved notice for the merit of the performance, are, an harmonised air by S. W. Windsor, "If o'er the cruel tyrant, Love;" a glee and chorus, "Here's a health to the red coats on shore," introduced by the especial desire of the president; a charming glee (MS.) by Bianchi Taylor, "Come, Cloris, Come;" the old Scotch song, "Wha'll call Caller Herrin'"; T. Cooke's pleasing round, "Far over hill;" the effective duet by Glover, "What are the wild waves saying?" most efficiently sung by Mrs. H. Pyne and Miss Stockmann; the aria, duet, and chorus, from *Oberon*, "Haste gallant Knight;" and John Barnett's popular trio, "This magic wove scarf;" deserve commendation, and were much applauded. The whole concluded with "God save the Queen," many of the company joining in the chorus.—*From a Correspondent.*

THE NEBUDA FAMILY.—On Monday evening, after the performance of Carafa's opera, the *Heart of Mid Lothian*, at the Princess's Theatre, these talented children appeared for the first time before an English audience, by whom they were welcomed in the most encouraging manner. The Nebuda Family consists of two girls and one boy, *viz.*, Amalie, aged about twelve (pianiste), Wilhelmine, aged nine (violiniste), and Victor, aged eleven (violoncellist). Victor and Amalie have been most highly commended by the German critics: on this occasion, Wilhelmine, the little violinist, had the position assigned her of sustaining the reputation of the family, and the little violinist came off with the greatest éclat; she may justly be deemed a prodigy. Vieuxtemp's "Arpeggio," for violin, violoncello, and piano, gave Wilhelmine an opportunity of displaying her effective bold style of bowing to great advantage, which was excellently relieved by the clever accompaniments of Victor and Amalie on the violoncello and piano. We are sorry the public did not hear the two last named in more important pieces, knowing, as we do, their great talent from the frequent opportunities we had of hearing them when in Berlin. Ernst's celebrated *Carnaval de Venise* was the next piece selected to display the extraordinary capabilities of the young Wilhelmine. This humorous piece, calculated to display, to the utmost, the violinist's command over the instrument, was executed with so great a degree of taste, precision, and confidence, that it elicited the most rapturous applause from the audience, and an encore was vociferously called for, but Wilhelmine would only return and acknowledge the compliments by a graceful obeisance. We have no doubt that Mr. Maddox, to whom the credit is due of introducing to the musical public these clever children, will be rewarded by the patronage of the public.

On Tuesday last, May the 1st, a trial of skill took place at the Abbey Church, Sherborne, for the situation of organist; there were 14 candidates, of whom 7 were selected to play, but of whom only 4 appeared on the day of trial, one resigning previous to the performance. Mr. Westrop was selected as Umpire by a committee, who adjudged Mr. Second, organist of Langport, as the best performer. The church is a noble edifice, having been formerly a cathedral; and it is proposed to raise £14,000 for its restoration, £5,000 of which is already subscribed, the Earl of Digby, whose seat adjoins the town, having nobly promised to double whatever sum is subscribed. On the repairs taking place, a new organ will be erected, and it is proposed to chant part of the service.

Mr. CHARLES WHITNEY, the American Lecturer and Impersonator, having created so great a sensation lately in the metropolis, and having received the eulogiums of the general press, we made it our business, and, as it turned out, our pleasure, to attend his lecture last evening, in Willis's Rooms, St. James's. Mr. Whitney's entertainment combined the instructive and the amusing. Specimens of the oratorical powers of some of the most accomplished speakers and advocates of the West were given with a graphic power of delineation that commanded the most serious attention, and drew forth loud bursts of applause. We have it not in our power to test the reality of Mr. Whitney's impersonations, not being acquainted with the originals, but, from the diversity of voice, attitude, emphasis, and language of each assumption, and the very felicitous manner in which each individual character was sustained, we may fairly conclude that they had truth for their basis. The various styles of Webster, John Randolph, Henry Clay, and William Wirt, were given with great effect, and exhibited very high dramatic capabilities in Mr. Whitney. His comic portraiture were no less happy. He gave specimens of genuine Yankee oratory, which excited immense laughter. His imitation of the speech on the tariff question of a Hoosier, a strange character in the social life of America, was admirable for its humor, and its truthfulness. Mr. Whitney introduced several anecdotes of the Red Indians, which told well on the audience. On the whole, the lecturer is entitled to the best support of the public, both for the amusing as well as the instructive tendency of his novel entertainments.

HERR SCHULHOFF.—This admirable pianist will give a concert at the Hanover Room, in the course of the current month.

BEETHOVEN ROOMS.—A matinée was given on Thursday at this fashionable concert-room, by Mdlle. Guénée, a pianist of considerable note. The programme was well suited for the audience assembled; the pieces being selected from the compositions of Mercadante, Rossini, Donizetti, and other popular composers. The concert commenced with the first part of Ries' third concerto for the piano, of course performed by the *beneficiaire*, who also played during the concert, *deux études mélodiques*, of her own composition, and, according to the programme, *Fantasia sur des thèmes de la Lucie, exécuté et arrangé par Mdlle. Guénée (PRUDENT?)* Mdlle. Guénée played equally well in these different styles, and proved that she possesses decided talent, and is acquainted with music otherwise than in the mere executional department. The two *études* are very difficultly written, and in the composer's hands were very original; the fantasia was much applauded. Signors Nappi, Conas, Misses Rafter, Rowland, and Mdlle. Vera were the vocalists. Donizetti's "O luce di quest'anima" was sung with great effect by Mdlle. Vera, who also gave an air by Rossini equally well. M. Thillon played a solo, on the violin, by De Bériot. It is to be regretted that this excellent artist does not more frequently allow the public opportunities to judge of his merits as a violinist. He would soon become a favorite, not only on account of his correct mechanism, but also from his unaffected style and brilliant execution. M. Thillon's solo was highly appreciated. The concert was given under the patronage of H. R. H. the Duke of Cambridge.

Mdlle. LIND, we are told, will play on Thursday for the last time positively, as Alice, in *Roberto il Diavolo*. In this part she débuted on the 4th of May, 1847. Let us hope there may be no more trifling and coqueting with the public, and that Mdlle. Lind will really take her leave on this occasion. We devoutly pray for the issue, for the sake of everything connected with music in this large metropolis.

HERR STRAUSS, with his band, visits Brighton next week, and gives three concerts.

MELODISTS.—It was Mr. Lindsay Sloper who performed a duet with Mr. Benedict at the Melodists' Club last week, and not Mr. Osborne, as was stated by mistake.

LICHFIELD CHORAL SOCIETY.—A performance of sacred music was given on Monday evening, the 30th ult., at the Guildhall, for the purpose of liquidating a debt incurred in the establishment of the society. We much regret the want of support on the occasion. Certainly the programme did not hold out any great attraction. Miss Cracknell, of the Birmingham Choral Society, was engaged, in which department she may be found useful, but certainly not as a solo singer of Handel's classical music. Mr. Allen, and Mr. Culwick, of the Cathedral, each took pains in their respective departments, and are, therefore, entitled to every forbearance on the part of the critic. Mr. Shargool, of Birmingham, led the band in his usual able manner, assisted by several professors of the same town. Mr. Garrett conducted.

MR. AND MRS. CHARLES KEAN have appeared in Dublin, and have played in the *Wife's Secret*, for several nights, with the most unprecedented success.

VINCENT WALLACE.—The news of the return to town of this favourite composer and pianist was unaccountably omitted from our journal of the week before last. It gives us no small pleasure to say, that the author of *Maritana* has arrived in good health, having entirely recovered from his late severe attack of ophthalmia, and that he is again enabled to devote himself to composition and teaching. Mr. Wallace has, we understand, several new works for the pianoforte, nearly finished. The popularity his previous compositions have obtained will render this announcement acceptable to all lovers of elegant pianoforte writing.

ALBION HALL, HAMMERSMITH.—Mr. and Mrs. William Farren's concert took place at the Albion Hall, on Tuesday evening last, before a crowded and elegant audience. The programme was almost entirely devoted to vocal music, the exceptions being a Fantasia on the pianoforte, (*La Cracovienne* of Vincent Wallace), splendidly and brilliantly played by Kate Loder, and encored with the utmost enthusiasm; and another Fantasia for the pianoforte, by Goria, well performed by Mr. Wilkinson. The vocalists were the Misses Bassano, Ellen Taylor, Collins, Amelia Hill, Mrs. William Farren, Messrs. William Farren, Bodda, and Travers, who all merited the applause bestowed upon their efforts by the audience, to whom the concert evidently gave entire satisfaction. In addition to the encore awarded to Kate Loder, like compliments were paid to Mr. W. Farren's singing in "Largo al factotum," and Mr. Bodda in "Philip the Falconer," and Mrs. W. Farren in Glover's song, "The Cavalier." The Albion Hall is a very fine room, and excellently adapted for a musical establishment.

#### TO CORRESPONDENTS.

A SUBSCRIBER.—We cannot publish our correspondent's letter; it would revive the controversy, and that is what we wish to avoid. We agree with all he says about Mr. Barnett, and with most of the rest.

#### ADVERTISEMENTS.

##### Messrs. GRAY and DAVISON

Have the pleasure to announce that Mr. ADAMS will exhibit a small effective "SIXTEEN FEET ORGAN" on the German plan, just completed for Wolverhampton, on MONDAY EVENING NEXT, at Eight o'clock, at their Organ Manufactory, 9, New Road, Fitzroy Square, WHERE TICKETS CAN BE PREVIOUSLY OBTAINED.

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On FRIDAY, May 18th, (in place of May 9th, as previously announced),  
will be again repeated, MENDELSSOHN's Oratorio,

### ELIJAH.

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On MONDAY EVENING, May 21, will be performed HANDEL'S

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The Directors of the London Wednesday Concerts beg leave most respectfully to offer their grateful acknowledgments for the unprecedented support which they have received throughout the entire of the Series of Twenty-three Concerts. In compliance with the suggestions of a large and influential portion of their supporters, arrangements are pending by which it is hoped they will be able to offer a further Series of Four Concerts, to be held fortnightly, on alternate Wednesday evenings. Should these arrangements be completed, the first of these Special Series will be held on the evening of Wednesday, May 16, of which due notice will be given.

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MR. SCIPION ROUSSELOT respectfully informs the Subscribers and the Public that HERR ERNST will PERFORM, with Messrs. CARL DEICHMANN, HILL, ROUSSELOT, and W. S. BENNETT, on WEDNESDAY, May 9th, at 8 o'clock.

Quartette—No. 1, F; No. 10, E flat; No. 13, B flat; grand Sonata Pianoforte, D minor, Beethoven.

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### LONDON

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Conductor, MR. SURMAN.

On FRIDAY NEXT, May 11th, will be performed MENDELSSOHN's Oratorio,

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PRINCIPAL VOCAL PERFORMERS:—Miss LUOCOMBE, Miss A. E. BYERS, Miss DOLBY, Mrs. NOBLE, Mr. DONALD KING, Mr. WALKER, Mr. J. B. HUSK, Mr. R. SMITH, and Mr. LAWLER.

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Mergy, M. OCTAIVE. Comminge, M. COUDERC. Isabelle, Madile. CHARTON. A New Opera, by BOISSELOT, is in Rehearsal, and will be produced next week,

entitled NE TOUCHEZ PAS A LA REINE.

La Reine de Leon, M. CHARTON. Don Fernand, Mons. COUDERC. Don Fadrique, Mons. ZELGER. BOXES, 6s. PIT, 3s. AMPHITHEATRE, 2s.

Boxes, Stalls, Tickets, and Season Prospectives may be secured at MITCHELL'S Royal Library, 33, Old Bond-street, and also at the Box Office of the Theatre, which is open daily from 11 till 5 o'clock.

### THE COMMITTEE OF THE

### GOVERNESSES' BENEVOLENT INSTITUTION

Have the pleasure to inform their Friends, that

MR. STERNDALE BENNETT

Proposes to give a

GRAND MORNING CONCERT,

Under distinguished Patronage, for the BENEFIT OF THE SOCIETY,

On Monday, the 21st of May, at the Hanover Square Rooms.

Tickets, 10s. 6d. each, or 21s. for the Reserved Seats, may be secured by a note to Mr. BENNETT, 15, Russell Place, Fitzroy Square, or to Mr. KLUSS, the Society's Secretary.

32, Sackville Street, April, 1849.

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